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Position Paper Scores ROTC Credit

Mobilization Statement Calls For End To 'Course' Status For ROTC

(Editor's note: The following is the position paper adopted by the Middlebury Mobilization for Peace, on ROTC and Academic Credit.)

With the passage of the 4-1-4 curriculum plan, we believe a comprehensive reevaluation of the relationship between Middlebury College and the United States Army is in order. Next year, under the new plan, students will take four courses in the Fall and Spring semesters instead of the present five. The purpose of a four-course semester, that of pursuing more deeply one's courses and relating them to each other, puts into sharp relief the question of whether ROTC is to be counted as a course.

At present, Middlebury College donates both class facilities and academic credit to the Reserve Officer Training Corps for the purpose of training their future personnel. This is in addition to the trainee's regular $50 per month salary.

This position paper addresses itself to one of the issues arising out of the relationship between Middlebury and the Army. It deals with a purely educational issue: the giving of academic credit to the Basic and Advanced ROTC courses and applying them toward an academic degree. It does not consider the role of ROTC in national security or foreign policy, nor is it concerned with the presence of ROTC, per se, at Middlebury College.

We believe that the goal of liberal arts education is to stimulate the questioning process, and that a corollary of this goal is the encouragement of a critical outlook upon the established values of our society. Having considered the educational aspects of ROTC's program of instruction, we conclude that the aims and techniques of ROTC are irrelevant and antithetical to the goal of liberal education. Academic credit for ROTC is inappropriate and unjustified. We strongly suggest that in the transition to the new 4-1-4 curriculum program the College drop credit from all ROTC instruction and not designate it as a course.

THE RELATIONSHIP OF ROTC TO MIDDLEBURY COLLEGE

At the request of Middlebury College, the First United States Army established an ROTC unit on campus in September, 1952. By agreement with the Army, the College made the two year basic course compulsory for freshmen and sophomores with a few provided exceptions (foreigners, the physically unfit, etc.). The advanced course, an additional two years of ROTC, was offered on a voluntary basis. In March, 1966, the Curriculum Committee of the Faculty observed student and faculty discontent with the compulsory nature of ROTC and recommended that the entire program be made voluntary. In April, 1966, the Faculty voted to accept the recommendation of the Curriculum Committee, and the Trustees subsequently approved their decision. ROTC at Middlebury is currently a voluntary, accredited, four-year program. The Department of Military Science here is under the authority and control of Headquarters, First United States Army.

The advanced course material includes such topics as military law, world affairs, teaching techniques, tactics, strategy, leadership and personnel management. With the exception of leadership and personnel management, any of these topics

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FEPC, SEPC To Review MST

By JIM SPENCER

A position paper on the granting of credit for Military Science at Middlebury College was approved by the Middlebury Mobilization for Peace Monday night at a meeting held at the Foyer. The paper argues that Military Science should not be given academic credit in the 4-1-4 Plan to be inaugurated next Fall.

It was drafted by Dick Bittman, Ben Eklof and Bob Sagor and contends that the ROTC program is "both inconsistent with and antithetical to the highest educational purposes of Middlebury College."

The Student Educational Policy Committee also held a meeting Monday night in order to determine its stand on the ROTC credit question, but reached no decision and will hold another meeting this Friday.

If the SEPC should decide to submit a recommendation to the Faculty Educational Policy Committee before its meeting with ROTC this Monday to discuss the status of ROTC within the 4-1-4 framework, the FEPC will consider it. (It has been established that the FEPC must consider recommendations from the SEPC.)

The question as to whether ROTC should receive academic credit in the 4-1-4 Plan has been the subject of discussion within both the Mobilization for Peace and the SEPC. Should the Department of Military Science not be granted academic credit in the 4-1-4 plan, it still has the option of remaining on campus as an extra-curricular activity. Without academic credit, however, the MST Department may be pressured by its commanding unit, the United States First Army, to leave the Middlebury campus.

For ROTC students in a four-course semester, ROTC might

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Freshman Phil Pillsbury makes an impasioned argument against reason in the annual student-Faculty debate here Monday night. He and Jim Pratt argued the affirmative on the topic "Resolved: that passion should replace reason," and won over Robert Hill and Bart Teush, Faculty members. The debate was sponsored by the Debate Team.

Winter Phys. Ed. To Stay

By REG FITZ

The Faculty Education Policy Committee has recommended extending physical education courses into the one month winter session for the standard two hours per week, Committee Chairman William B. Catton has told the **Campus.**

It was hoped by some faculty members and students that the physical education requirement might be dropped for the winter semester and possibly for the whole year. However, the physical education department's proposal in a meeting last Monday with the FEPC of two hours a week during the winter "seemed moderate enough to us," Catton said. Although the Committee "didn't feel that strongly" about the issue, Catton suggested physical education might be a release from the intensive study of the winter program.

In the FEPC report recommending the 4-1-4 plan, which the Faculty accepted last week, little mention is made of physical education. Professor Catton explained this as an attempt to separate the different issues of the 4-1-4 plan and physical education requirements. These requirements will be considered later this spring when the FEPC discusses the other distributional requirements, he said.

In its meeting last Monday, the FEPC also dealt with the possibilities of a "pass-fail" grading system for some courses, the course calendar for next year, and how to handle failure and probation during the transition from the old system to the new. A student in good standing at the end of this year (that is, juniors having completed ninety credit hours, sophomores sixty, freshmen thirty) would be granted status of senior, junior, or sophomore, according to one plan. Then the rest of his college career would fall under new 4-1-4 requirements of eight courses and one winter session per year.

Possible changes in the ROTC Department will be discussed this Monday.

It is still to be decided which parts of the 4-1-4 plan will be changed by administrative procedure, and which by the more lengthy process of faculty voting. The FEPC hopes to have details straightened out by March or April.

Departments Plan Course Changes Under 4-1-4

By REG FIT Z

Several departments have already begun to plan course changes to fit in with the new 4-1-4 curriculum plan, a **Campus** survey has shown.

Dr. Howard Munford, chairman of the American Literature Department, said that members of the department were thinking of offering three courses during the month winter semester. One course dealing with the short novel and its technical aspects would be open only to American Literature majors. A second course open to students having taken the American Literature survey course or a year of American history might be an inter-disciplinary study of American culture in the 1930's. The third course may deal with myths as they developed in the past and exist today, and would be open to all interested students. Dr. Munford said that senior majors might be expected to write theses, doing the research during the fall semester and the writing during the winter semester.

Dr. Alan Carter, chairman of the Music Department, thinks that the department may offer a course investigating dance movements and their relationship to music, during the win-

(Continued on Page 3)

Stonehenge Publication Seeks Funds

Jimmie Brown, editor of the new literary magazine **Stonehenge**, reported that he is now seeking funds to publish the first edition. He is hoping to receive shortly $300 in unallocated funds from the SLC. After an unsuccessful attempt to obtain grants from Hartford, Conn., foundations, Brown has asked several interested parents for contribution.

Brown also indicated that the **Stonehenge** editors might soon canvass the dorms for money by asking students to buy a copy before publication.

When the group secures at least $700 for printing costs, they will issue what Brown termed a magazine "more diversified than **Frontiers.**" They intend to make "the layout and reading more enjoyable, so that it doesn't take half an hour to figure out a poem."

Brown shares the editing dut-

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ROTC Statement . . .

(Continued From Page 1)

could be studied in a non-ROTC course (in Political Science for example)—and the study could be based on readings selected by the professor and department with as much or as little rigidity as the professor chose, without the restriction of materials or procedures set down by the First Army. Here the awarding of the **same kind** of credit of the ROTC course as to the Political Science course wrongly equates a teaching technique prescribed from outside the College with one developed from within it.

LEADERSHIP AND LIBERAL ARTS EDUCATION

Whatever may be said about the content of the advanced ROTC course, it is claimed that the course is ultimately one in leadership. Ostensibly this is Army leadership: ROTC's raison d'etre, as the College Catalogue makes clear, "is to qualify students for a commission in the Regular Army and the Army Reserve in assigned branches of the Army" (1967-68 edition, p. 123). But it is suggested too, that ROTC's leadership has wider scope, that in ROTC one learns **how** to be a leader in all walks of life, that one learns **how** to influence others successfully as a leader. ROTC teaches the methodology of leadership, persuasion, and personnel management.

We believe there is a crucial distinction between the study of the **content** of persuasion and leadership in an English or psychology course and the learning of the **methodology** of persuasion and personnel management. A study of the content of personnel management and persuasion has as its goal the awareness of language, of mind, and of human behavior. ROTC leadership has no such goal. The teaching of the methodology of leadership is controlled by the Army. Both Army and civilian personnel management are based on a chain-of-command relationship between a person and his superior. It emphasizes the unquestioned following of orders, and uses persuasion to effect commands without the intermediary of rational questioning. The goal of ROTC leadership extends no farther than to train men to give and take orders, whether in military or civilian life.

We feel that this type of leadership has no place as a credited course of Middlebury College as a liberal arts institution.

The role of the liberal arts institution, as distinguished from a technical or professional school, is to function as a testing ground for the established values of society, to encourage students to question the value of their environment and approach critically those facets of that society which bear questioning. As such, any discipline which does not question its basic texts, which does not investigate the premises upon which it acts, and which does not encourage more than a nominal debate within its classes should not enjoy an established position within the liberal arts school. The moment an institution which is dedicated to the questioning process accepts a discipline within its structure which is only a training school for an established profession, at that very moment it loses its value as a critical body and begins to talk the language of the established norms of the society it seeks to investigate.

It is in this context of questioning that Middlebury College sees leadership:

> **Middlebury College hopes to unlock the capacities and powers of its students in rational thinking, curiosity, imagination, and sensitivity, and to direct these human energies not only toward education as a continuing process of self - education, but toward social responsibility and leadership.** (College Catalogue, p. 23-24).

Leadership described here — leadership in context of liberal arts education — develops through the give and take of ideas, not the rigid methodology of the ROTC curriculum; through an awareness of one's whole society, not the posturing of a chain-of-command relationship; through the questioning of one's experience, not automatic response to orders; through the search for values, not the art of persuasion.

CONCLUSION

We can find no justification for awarding academic credit or applying toward a degree a course that is both inconsistent with and antithetical to the highest educational purposes of Middlebury College.

The tigers of wrath are wiser than the horses of instruction.

SOPH PETITION

Petitions for the Sophomore Class Vice-Presidency are available at the Proctor information desk.

Tickets On Sale For Carnival

Winter Carnival tickets and posters are now on sale in the Proctor cloakroom from 10 a.m. to 6 p.m. on weekdays. The Carnival committee has announced that holders of gift certificates must turn them in before next Thursday to receive the combo ticket which includes admission to the Klondike Rush, the Ice Show, and all Friday and Saturday Snow Bowl events. Without the certificate the combo ticket is $7.50 for Mountain Club members and $8.50 for non-members. Posters sell for thirty-five cents, mailing tubes included.

This year's Carnival Ball featuring the Al Leonard quartet, will be held in the Grand Salon of the Chateau on Friday evening, February 23. Billets du bal are $3.50 per couple, and are not included in the combo ticket. Rooms in town for imported Carnival dates are available through the Social committee.

Stonehenge . . .

(Continued from Page 1)

ies with seniors Carolyn Edwards in criticism and Dan Curry in art.

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4-1-4 Changes . . .

(Continued From Page 1)

ter semester. This course would be open to non-majors. It is also possible that the Choir might undertake intensive study and practice, followed by a week's tour of New England.

According to Dr. Volkert of the Drama Department, students interested could devote the month to a special project open to forty or fifty students, "selectively admitted." The project would include the studying, interpreting, and staging of a play, culminating in its production at the end of the semester. It is planned that the student keep a play book "recording his experience" and giving his evaluation of it. Dr. Volkert sees the project as an opportunity for "closer cooperation between members of the staff teaching literature, and those teaching theatre courses."

In the Fine Arts Department, no one is sure of what will actually happen in the winter semester, but Dr. Reiff has suggested a month's trip to Japan for a group of students. The group would study Japanese art in full, including temples, gardens, and cuisine. The size of the group would depend on student response.

Professor Tillinghast, chairman of the History Department, said that some former course material will have to be dropped to fit into the shortened fall and spring semesters. Some may be given as extra assignments at the end of each course. History theses will be due earlier than before and seniors will use the winter to work on them. Non-senior history majors will not be required to take history courses during the winter semester. The department is not sure what courses will be offered to non-majors during that period.

During the fall and spring semesters, the Chemistry Department will offer "retty much the same (course) titles and general outline" according to Department Chairman, Professor Harnest. Harnest said that the department feels a "responsibility" to offer winter-session courses for Chemistry majors, and will try to offer a course without a science prerequisite for students with little or no science background.

The German Department will offer European fiction and linguistics courses to non-majors during the winter session, according to Chairman Kimberly Sparks. He felt that the five week semester would be beneficial to language students as well, by allowing more intensive study of one novel.

Dr. Wisler of the Physics Department said that it is too early to know what changes will take place in the department, but there will be a course offered during the winter semester for non-majors.

The English, French, Political Science, and Mathematics departments have not yet formulated concrete plans.

Cinema Club To Present Films At Dana Auditorium

The Cinema Club will present two recent films, "Good Times, Wonderful Times" and "Sons and Daughters" next Wednesday, February 21, at 7:30 in Dana auditorium. With one showing only, the double feature will replace the scheduled offering, "Don Quixote," which is no longer available. Admission is $1 or free with a Cinema Club card.

Directed by Leonel Rogosin, "Good Times, Wonderful Times" was the official British entry at the 1965 Venice Film Festival. It is widely regarded as an important cinematic tour-de-force that expresses strong anti-war sentiments in a provocative if gimmicky manner. Rogosin attempts to arouse the conscience of our allegedly smug and complacent contemporary society by juxtaposing film clips of people enjoying themselves at a cocktail party with WW1 battle footage and WW2 concentration camp scenes.

"Sons and Daughters" is a propagandistic, semi - documentary dealing with Vietnam war protest among the younger members of the west coast university community. This film also features a number of atrocity shots — Vietnamese corpses, village burnings and VC interrogations — interspersed, in this case, with a melange of campus demonstration scenes, troop train blockings and teach-in speeches. It attempts to explain the motives of America's young and committed "sons and daughters" in terms of their participation in the anti-war movement. The movie's folk music score and creative photography, if not always its point of view, have been highly acclaimed by critics.

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Procul Harum Pushes Apollon
Melancholy Humor, Apocalyp

By JIM TROMBETTA

Procol Harum is such an unorthodox rock band that there is a tremendous temptation to coin some sort of term to dedefine them. Bach rock, gothic rock, gnostic rock, alienation rock — the possible categories proliferate endlessly. Their humor is Melancholy; their musical roots are classical and blues; their poetic muse is the one in charge of irony. Their instrumentation is highly individual: the music is generated out of reiterated piano and organ figures, the drums are too sophisticated to simply keep the "beat," the guitars do not provide leads but a kind of choral commentary.

The music is tightly structured and performed with discipline — the songs are not much different in concert from the way they're performed on their record. The lyrics are meaningful, clearly sung in the lead singer's smooth blues delivery, and are also not tampered with in concert. They do not rely on shouting or prefab charisma, but on musicianship, and technical perfection. They convey an impression of austerity on first listening, but they are not emotionless; in fact there is intense passion in their music, though it is rigorously confined and controlled. I would call it Apollonian soul music.

Metaphysical Blues

They push the blues in the direction of metaphysical despair. For instance, the opening lines of their single record **Homburg** rings some odd changes on the "my baby's left me" motif:

Your multilingual business friend
Has packed her bags and fled,
Leaving only ash - filled ashtrays. . .

By the second verse of the song there opens up an apocalyptic wasteland, where all the clocks tell time backwards and the sun and moon are due to "shatter" and "the sign posts cease to sign."

The music is funereal and the songs are full of imagery of decay and intimations of death and madness. This is not to say that Procol Harum is humorless; they often exhibit a good deal of wit. In the fantasy world of **Outside the Gates of Cerdes,** for instance, we see

Mermaids lace carnations
Into wreaths for ailing whales.
Neptune dances hornpipe.

This, however, is the ironic fun of nihilism. The overall impression hwich comes through the song is of a badly-made world, incomprehensible and chaotic, in which nothing fits together, in which, as the final line of the song **Salad Days** suggests, the "reason will not rhyme." This world was designed by a god who is negligent or just outright stupid.

Chaos

On the album it is **Outside The Gates of Cerdes** and **A**

Amcrican Way of

Sabra Harwood Johnson
Works In Carr Exhibit

By JAMES BOWNESS

"It seems to me that one ought to rejoice in the fact of death, ought to decide indeed to earn one's death by confronting the passion the condundrum of life" — James Baldwin. This passage introduces us to the work of Sabra Harwood Johnson, now exhibited in Carr Hall Gallery. The words are arranged within a symetrical spiked wheel. The words are arranged in a spiral pattern, beginning in larger characters on the outside, revolving inward to the final "life," lying in the calm center of the whirlpool.

It is an appropriate intrduuction. Life in Mrs. Johnson's work is calm; paradoxically it is often so calm as to appear lifeless. Her rigidly stylized trees, fauna and insects are items to be kept between the pages of an old book, or mounted; wings spread and pinned in a glass case. They are not organic beings. Her trees are rootless, her dragonflies are not at all elusive. This is an observation rather than a criticism, for the dragonflies are meant to be simple decorative pieces. They are too fragile to bear the imposition of any weightier meaning. In short these are truly exquisite miniatures, and nothing more.

I would venture, however, that works such as the **Shakespeare Tree, The Heavens Declare,** and the **Dragonflies** series are among the weakest in the selection, owing to the strict boundaries within which they are contained. The subject matter itself does not allow the artist to venture beyond a certain point. Occasionally, Mrs. Johnson does catch a hint of melancholy in these minor works. A dragonfly is a dragonfly, but her "Barn in Litchfield

Letters To The Ed

Tenure

To the editor:

President Armstrong is undoubtedly aware that students are sensitive to changes within the faculty membership, which invariably affect the reputation and academic standard of the college and thus, to some degree, the futures of students' careers. Considerable interest has arisen recently concerning his action pertaining to the contract renewal of Mr. Carroll, of the Political Science department. A number of students, in addition to those who know Mr. Carroll personally, have for several weeks been justifiably expecting Mr. Armstrong to elucidate the purpose of his action. In view of Mr. Carroll's first-rate reputation as a teacher, this neglect on the part of the president has aroused considerable indignation in that the college appears to be losing an excellent instructor for no more than reputedly superficial reasons. If Mr. Armstrong could demonstrate that keeping Mr. Carroll would be detrimental to the reputation or the smooth-running of the college community, he would go a long way toward both clearing the air of rumors about the matter and alleviating resentment against himself. Whether or not to explain the matter to the college is obviously his prerogative, but he should not underestimate this resentment and its possible effects upon the faith and confidence of many of us in him.

Cam Kirchner
Koichi Ishiyama

Cheated

To the editor:

It seems a shame that as Middlebury expands its physical size and equipment and increases student enrollment it is still unable to cater to the needs of its present student body. I think this became rather obvious with the start of the new semester. Many students, myself included, are finding it difficult to get into courses which we either want or need to take.

There seem to be too many students who want to take certain courses, and thus professors are forced to come up with various means of selecting. The result is far from satisfactory. When a senior with all the prerequisites is not allowed to take

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nian Soul,
ptic Rock

Christmas Camel which provide tours of this landscape of chaos. The latter is a series of mirages tending toward madness, as the schizophrenic pun of the title suggests. In **Something Following Me** a man keeps running into his own tombstone, with his name engraved on it. The blues harmony of this tune is perfectly suited to its ungainly lyrics and comical conceit.

Conquistador is a dialogue with death, in the form of a man whose body has outlasted him, who now "reeks of purity."

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Mad Magazine: Comic Book Satire

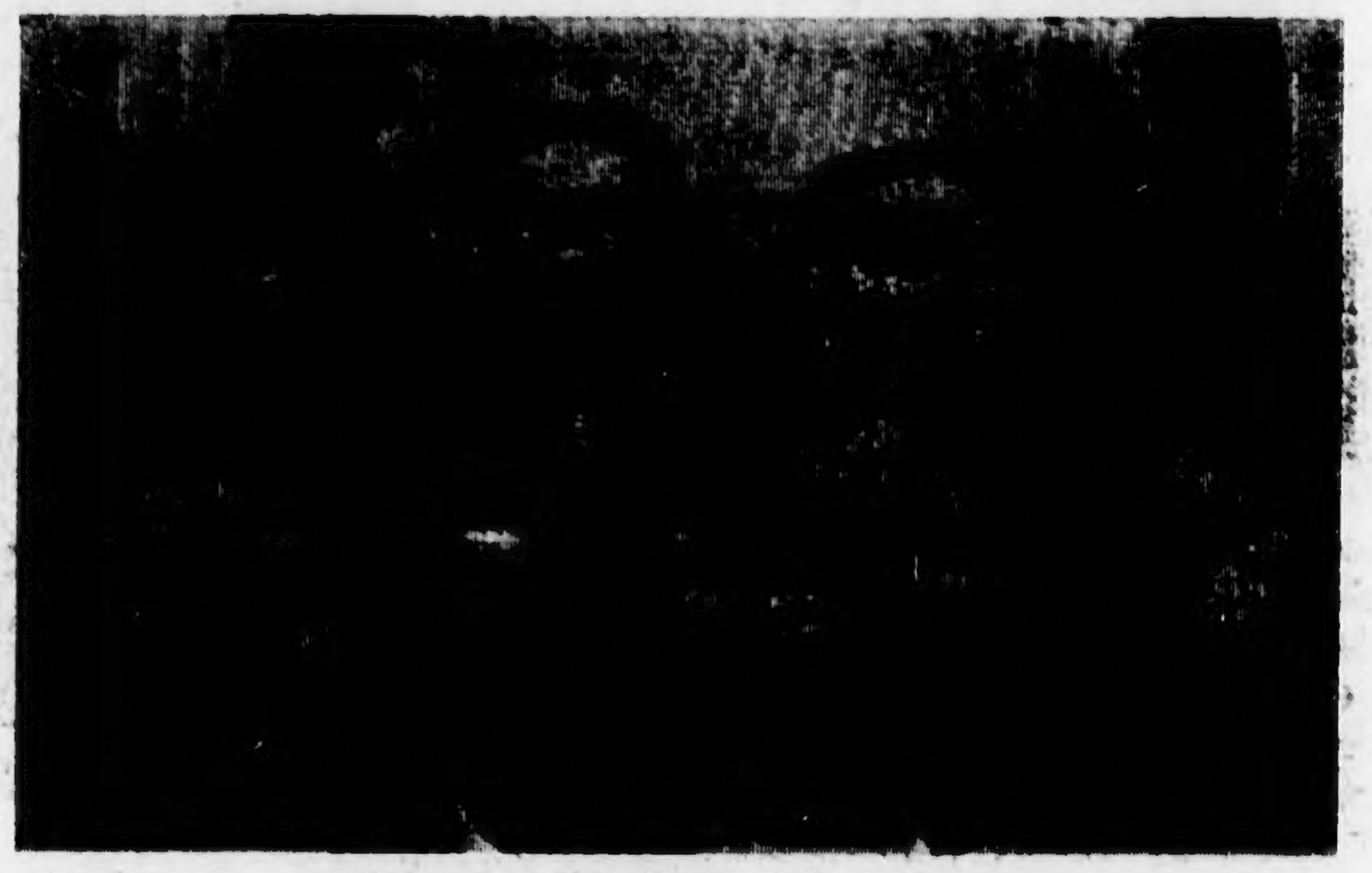
'What Me Worry?' A Pre-Teen Dream

By STEVE EARLY

For thousands of Americans who have reached puberty within the last 15 years, MAD magazine has been a part of growing up. With its sophomore satire and humor in the juvenile (as opposed to jugular) vein, MAD has played a key role in the intellectual, as well as, the physical maturation of American youth. Intellectually, it links the childish fantasy world of Marvel comic books with the real world of BOYS LIFE, SEVENTEEN, PLAYBOY, and The REALIST (in that order). Physically and emotionally, MAD eases the painful adjustments of the difficult junior high school years by forcing its readers to laugh at the things which disturb them most; a faceful of pimples, a mouthful of braces, a suburban-centered, middle-class culture that mass produces all things venal and tasteless and calls them a way of life.

In the beginning, MAD itself was little more than a glorified comic book. An offshoot of Educational Comics, Inc., it was first introduced in 1952 by the present publisher, William M. Gaines. Its early material consisted primarily of comic strip parodies — crudely illustrated, poorly written features about such bogus heroes as Prince Violent, Superduperman, Captain Marbles, Starchie, Poopeye, The Long Stranger, and Bat Boy and Rubin.

In addition to former "serious" cartoonists who turned to lampooning their own creations, MAD' early contributors also included big-name comedy writers Steve Allen, Ernie Kovacs, Danny Kaye, and Stan Freberg. Even the work of Jules Feiffer, now with the Village Voice, was at one time presented in its pages. The influence of these men and others from outside the "comic book biz" resulted in the development of the magazine's modified comic-strip format. Longer prose pieces



Alfred E.: A dream of a pre-teen.

such as a short novel by "Ernest Heminghaw" or an article on "Jackie Glisten" were interspersed with more typical satires on films, television shows, newspaper, advertising techniques and current fads.

A Market for Greasy Mad Stuff

Today, with a large market for its 8 issues a year, frequent "More Trash From MAD" annual editions, and 30-odd Signet paperbacks (among them titles like "Greasy Mad Stuff," "Son of Mad," "The Ides of Mad," and "The Mad Frontier") MAD magazine continues to flail away at the same not-so-sacred cows. Unfortunately, its satiric vision, while at times penetrating, is for the most part severely limited. Except for the young and most fervent MAD readers, the magazines traditional subject matter — the excesses and absurdities of the Madison Ave. ad industry, TVland, and Hollywood — must seem hopelessly overworked.

Occasionally satirizing teenagers as well as adults, politics as well as commercialization in general, MAD more often than not reverts to its old iconoclastic glances at the funny pages. In the current (March '68) issue a cartoon feature asks "will Success Spoil Charlie Brown;" the Peanuts people are portrayed as suffering from the "success sickness" of their $20-million business. It's very amusing to see Schroeder playing rock instead of Beethoven, Linus with a mink blanket, and Snoopy living in a dog mansion instead of a dog house, but, good grief, most of MAD's comic strips - within -a - comic-strip are about as unfunny as a spoof-of-a-spoof spy show like "Get Smart."

Mad. Avenue Melvins And Bronx Shirleys

MAD does somewhat better when conjuring up comic distortions of familiar, faintly ethnic, strongly ex-urbanite human types. One such re-occurring bogey-man image is that of the big-nosed, crew-cut, attache-cased account executive (named either Melvin or Irving) who commutes along the Scarsdale Westport axis, wearing a Madison Ave. crash helmet and carrying a stomach full of ulcers. Then there's always the broad-tailed Bronx Shirleys (also Zeldas and Thelmas) who go husband hunting in the Catskill-Yiddish Alps region.

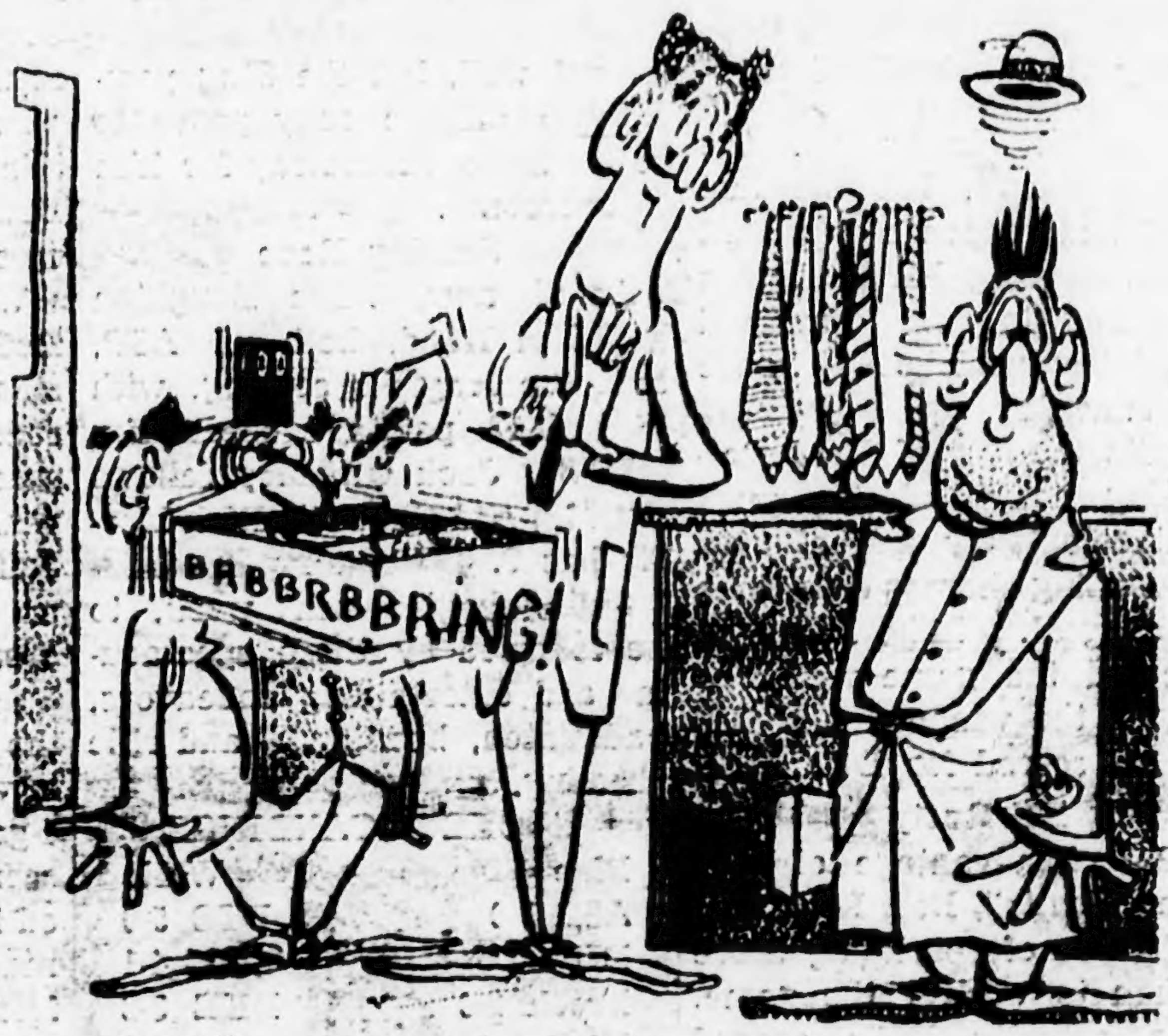
Best known of all, of course, is MAD's nebishy hero, mascot and tribal totem — Alfred E. Neuman. This freckle-faced, jug eared idiot appears, like a talisman, engaged in some absurd activity on the cover of every issue; and his motto "What me worry" comes closest to expressing the MAD philosophy.

MAD is also famous for its long list of movie and TV series take-offs, too many of which flop as badly as the original article. Yet in this area particularly MAD artists and writers have developed a more sophisticated technique. The improved caricaturization of plots and characters in such recent triumphs as "Throw-Up" "Grim Prix" "Why Spy," "Flapper," "Star Blecch" and "Mission: Ridiculous" has made their satire a legitimate form of criticism.

MADness as Criticism

This elevation of a satiric piece to the level of a serious critique is generally not achiev-

(Continued on Page 8)


BRBBRRBBRING!

Don Martin and Mad Money

f Life -- and Death

County" seems more than a simple barn as it stands desolate and isolated, accompanied by two solitary trees, sitting as sentinels beyond the brow of the hill. A mysterious atmosphere pervades other prints of shabby, decrepit buildings. The fragile structure in **Backstairs** is barely standing. The bare tree and the vertically streaked background make this one of the most realistic works in the collection. The creaking of the stairs is almost audible as the house sways in the wind and rain of a stormy winter night. The black interiors of **Furnished Rooms** and **Forgotten House** are sinister and foreboding. All three prints smell of deterioration and death.

Animal Imagery Expressive

It is when the artist deals with the outer reaches of life—birth, death, and regeneration and resurrection — that Mrs. Johnson captures a new expressiveness while retaining in her work that invaluable decorative character. Her animal imagery, often rich in iconographical meaning, can be appreciated for its visual beauty alone regardless of its significance within the broader religious context. The symbolic connotations however, should not be ignored. "The Dragon," as a Christian symbol of sin, becomes almost wantonly enticing in its evil beauty. The unicorn, in medieval times represented purity. Mrs. Johnson had intended, she said, that her **Unicorn** represent an image of innocence defiled.

The Bull is probably the most compelling work exhibited. A mighty creature with finely wrought horns, he bellows in his fury and agony, his boiling

(Continued on Page 10)

ditor

a course while a junior with no prerequisites is admitted; and when juniors take seminars while senior majors are turned away, something is wrong.

I do not blame the professors entirely, although I do question their method of selection in some cases. But I feel that Middlebury as a college must learn to cope with the number of students it takes in. If there are too many students to have a successful seminar, a lecture course should be created to cover the material. If the department also wants to have a seminar for deeper study this is fine, but everyone should have at least some opportunity to cover subjects that are offered, especially when they are important in one's major. I personally feel cheated.

The present system for registering complicates the issue even more. As it is now, one signs up for permission courses and registers for them at the end of first semester. Not until the start of second semester is one notified as to whether or not one is actually in the course.

(Continued on page 8)

Gladys & The Pips: Off the Grapevine

By JOHN ALLEN

Gladys Knight and the Pips, a traveling singing group with a backup band, has stopped back home in Detroit to make an album. They appear on the Soul label, the label the Motown organization uses for such groups formed and matured outside it—another such group for example, is Junior Walker and the All Stars; the Pips' repertory and style are not the usual big-band Motown — not one song by Holland, Dozier and Holland, the organization's most prolific composers, and only one by Smokey Robinson; and an instrumental sound matured on the road.

Most of the arrangements would stand up, with small accommodations, without the brass and strings dubbed in in the studio; the hit song, "I heard it through the Grapevine" does not include the added instruments at all: only two pianos — most likely dubbed over — guitar, bass, drums, tambourine, a sax solo, and the four voices.

Motown Trickery

The arrangements still work, in a precise, small way; they sound bigger than they are, due to their carefully-exuberantly thought out rhythmic interplay. The instrumentalists are top-notch; the bass player is particularly good — very fast but articulate, less free than the studio bassists — who play off sheet music in moving around away from the keynote — but he knows all the Motown tricks—undercutting the approach to an important low note by approaching it from even lower, subtle rhythmic variations.

The drummer is clean and imaginative — he introduces "Grapevine" essentially alone, successfully. The guitarist puts out a rangy tight sound both on rhythm and on his occasional leads; the pianist knows the ins and outs of his offbeats, often carrying the burden of the rhythm; then there are the studio sections, sounding 'as I said' as though something was left out in order to fit them in — particularly the strings, which steal a lot of work from the guitar, but which are effectively used in the slow songs; and the brass, less obtrusive but also less a part of the original intentions—for example in "Ain't No Sun Since You've Been Gone" where it doubles a cymbal, creating a muddled tone color.

Voices Steeped in Soul

The voices: Gladys Knight is always the lead, the others taking subordinate harmony parts. She sings well, with more mature expression than even Martha Reeves (Martha and the Vandellas) — She represents, like Aretha Franklin a new, more sophisticated generation of singers steeped in soul—she learned to sing in a Baptist Church in Detroit — but with professional technique at their command; she took classical voice lessons, according to the album notes and they are evident in her effortless command of wide range, dynamics, and tone; but the style is still there.

(Continued on Page 8)

Panthers Skiers Finish In Second At Indian Carnival

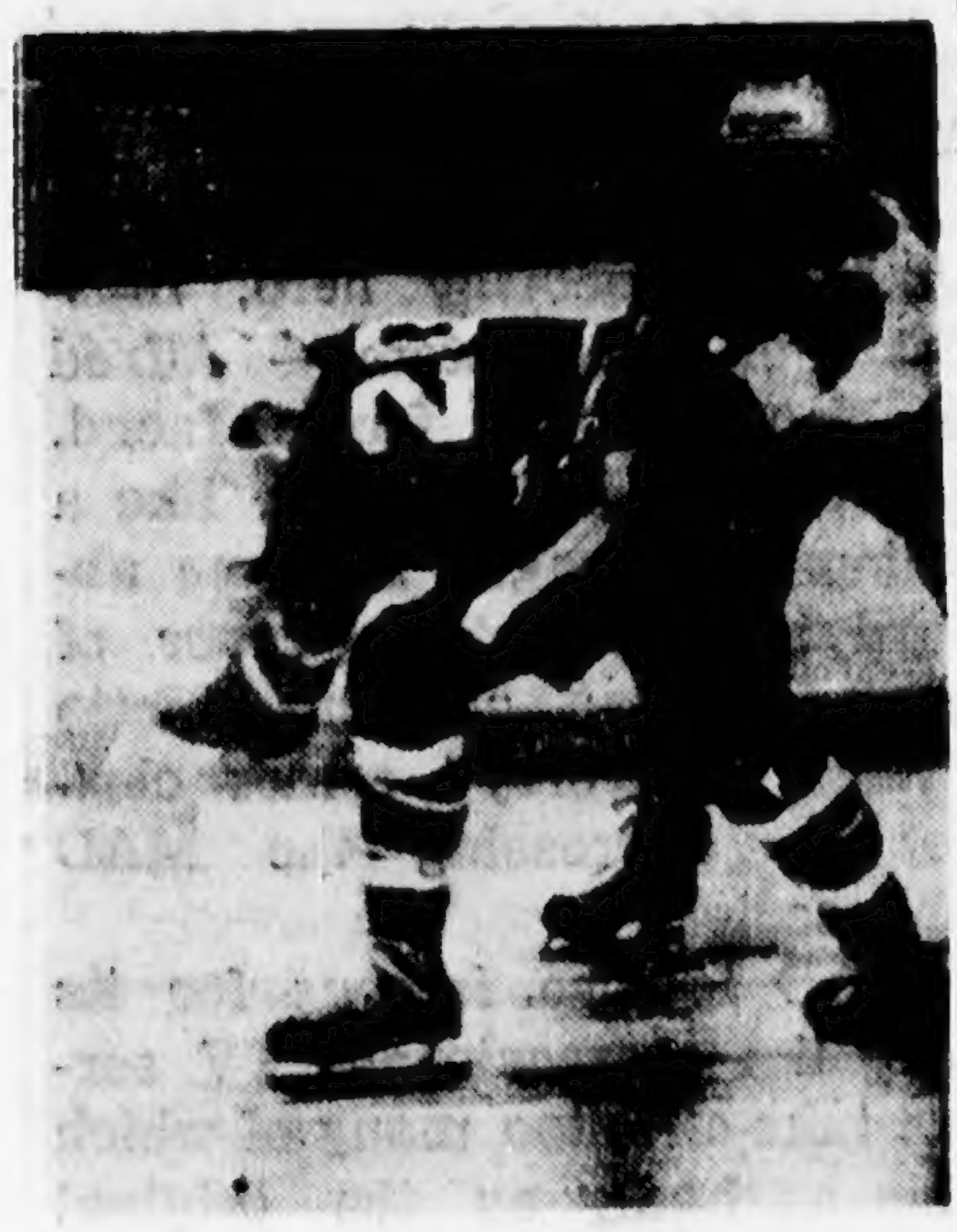
With the cancellation of the St. Lawrence Carnival, last weekend's Dartmouth Carnival initiated the carnival season for the Panther skiers. Competing against teams from Dartmouth, Williams, St. Lawrence, University of Vermont, Harvard and the University of New Hampshire, the Panthers finished second behind their perennial competitors, Dartmouth.

Competing for Middlebury, were, co-captains John Morton and Bill McCollom, Terry Morse, Skip Smith, Dave Nelson, Avery Caldwell, Jim McGill, Mike Dooley, Paul Reed, and Steve Smith.

Morton First

Paced by John Morton's three minute victory, and fourth, fifth, and twelfth place finishes by Skip Smith, Terry Morse, and Dave Nelson, Middlebury won the cross-country event. The Panther strength in this event should prove to be very significant in the carnival standings throughout the season.

Dartmouth's Per Coucheron won the jump and was followed in order by three of his teammates, demonstrating their supremacy in this event. Panther jumpers, Dave Nelson, Bill McCollom, Avery Caldwell and Skip Smith placed sixth, seventh, eighth and fifteenth respectively.



The CMR attackman shown here looks like he's wielding his stick like an ax handle, as he breaks across the ice to check the straining Stu Dunn (No. 20). Actually, the Canadians did not play dirty hockey, but the next evening Hamilton wielded the sticks during the first period.
Photo by King

Elusive Slalom

Jim McGill's sixth in the slalom was the highest Middlebury finish. McCollom and Mike Dooley followed, finishing in ninth and eleventh places. Although they were plagued by falls and bad luck, the Panther skiers were still able to place second as a team.

Following their disappointing showing in the slalom, Middlebury came back strongly by winning the downhill. Second and third place finishes by Bill McCollom and Jim McGill, as well as Paul Reed's seventh, gave Middlebury the victory. The event was won by Rick Lounsbury of Dartmouth, who also won the slalom.

Freshman Squad

For the first time in three years, Middlebury sent a Freshman team to Dartmouth. While the team as a whole finished third, behind Dartmouth and Harvard, Tom Giebink's second in the downhill and a fifth in the jump and sixth in the cross-country by Dave Nutt show promise for the future.

The team suffered a great blow with the loss of sophomore skier Steve Smith, who fractured his collarbone while practicing for the downhill. It is expected that he will be sidelined for about six weeks.

Valley Participants

In addition to the Carnival, Middlebury skiers participated in races at Waterville Valley, where a greatly improved Charlie Brush won two events. Nordic ace John Morton won the Swedish Ski Club cross-country race, while Nelson, Skip Smith,

(Continued on Page 7)

Left wing DICKIE HALL, working his way back into shape after a temporary retirement during the exam break, battles along the boards with a CMR defenseman during Middlebury's 8-4 victory. Photo by King

Hoopers Overcome By Norwich And Hamilton Offensive Displays

Once more having difficulties in producing a solid team defensive effort, the varsity courtmen hit the road this past week and suffered a pair of high-scoring losses to Norwich and Hamilton.

On Saturday afternoon in Clinton, N. Y., the Continentals broke away to an early lead and fended off a late Middlebury surge to win 103-88.

Four-Point Play

Using a full-court zone press effectively, the Panthers closed the gap to 92-86 with 2:30 remaining, but a traveling violation cost them the ball — on the return fast break, Hamilton picked up four quick points on a foul shot and a three-point play on the rebound.

The Continentals continued fast-breaking from this point and broke the century-mark at the end of the game.

Middlebury hit a cold streak early, as Hamilton broke away to a 31-18 lead, but Kevin Ducey and Rick Minton led a charge that narrowed the margin to 39-36 at halftime. Ducey, with 6-for-6 from the foul line and 11 assists, scored 16 points on the night, while Minton secured 18 points, hitting 8-for-15 from the field.

Vanier Fires Away

The second half was a reasonable facsimile of the first, with Hamilton pumping in 14 of their first 15 shots to move into a commanding 84-62 lead. Guard Dave Vanier began to hit, scoring all 13 of his points in the second half, and the press forced the Continentals into errors.

During this stretch, Middlebury outscored Hamilton 20-3 to close it to 87-82. In the final minutes, however, the Continental fast break saved the day.

Coming off the bench, Doug Monroe again had a hot hand from the floor and helped in the late surge by scoring 14 points. Center Gene Oliver played another good all - around game, scoring 18 points (8 for 12) and hauling down 15 rebounds to lead the team.

Add On Rebounds

Minton, with 14, and Bob Reed, with 11, aided in the board attack.

Earlier in the week, on Wednesday night, Middlebury traveled to Northfield, Vt. and fell to a rough Norwich Cadet squad by a 103-87 score. Vanier and Monroe both fired in 20 points, and Bob Reed picked up 18, but it was not enough to overcome the Cadets' early lead.

Norwich took a 44-33 halftime advantage, and Middlebury never got any closer than 9 points duing the second half.

Reed played his finest game of the year, firing in 9-for-13

(Continued on Page 7)

By DAVE BREEN

The Black Hawks vs. the Bruins it wasn't, but the fast skating and suspense prevailed anyway, as Slug handed DU a big 4-1 loss to take command of the intramural hockey scene last Wednesday.

Despite the loss of Fred Batten, Slug controlled the puck almost completely and allowed the defending champs only three shots on goal. Mike Boughton dominated the game with two goals for the winners, and Bill Hereford scored for DU.

DU Rusty

ASP took advantage of substitute "goalie" Bob Lenz and the absence of sparkplug Steve Callahan to control the game. It was actually DU's second game, as three previous opponents forfeited in stark terror. They had beaten the freshmen 4-2.

DTO remains strong in their league, having defeated Sig Ep early to make their undefeated record anticlimactic. In their last effort, Jack O'Malley hit for two goals as they defeated DKE 4-2.

In other action last week, Chris D'Elia slashed in two goals to power KDR over the freshman squad, 4-3, and Ken Nunn scored the hat-trick in a 5-2 Zeta Psi victory over Theta Chi.

We're A Winner

Slug looks like a winner in the Championship round which begins today. But they must face DKE and Sig Ep in the next two weeks before hitting DTO. The first four teams from each of the present leagues qualify for the championships.

DTO goalie Don Spaidal gave up two goals in the DKE game, his high of the year., and both to John Ferguson. He protects the net well, but the Slug powerhouse offense may prove to be too big a mousetrap for him to overcome.

Scoring Race

As of now, Mike Boughton and Jim Hand, both of ASP, lead the league's scoring, with 15 and 13 points respectively. DTO'S Jack O'Malley follows with 12, and Chi Psi's Rick Morris has 9.

Skiing begins next week, to be followed by those spectacular and entertaining endeavors, badminton, bowling, and rifle shooting.

HOCKEY STANDINGS

Blue	White
ASP 5-0	DTO 5-0
DU 4-1	SE 4-1
Frosh 2-3	DKE 3-2
KDR 2-3	ZP 2-3
CP 1-4	TC 1-4
PKT 1-4	IND 0-5

CMR Subdued, But Skaters Lose In Sudden Death To Continentals

By BOB LENZ

Having overwhelmed CMR, 8-4, the night before, the varsity hockey team lost a heartbreaking 6-5 overtime game to Hamilton on Saturday afternoon and had to settle for a split in the weekend home action.

Greg Batt, a Hamilton freshman, scored the winning goal two minutes into the sudden-death overtime, as he stole the puck at his own blue line, sped down on a clean breakaay, and fired a backhander past Ron DeGregorio.

Doherty Ties It

With 8 minutes left in regulation play, defenseman Blaine Doherty had tied the contest at 5-5 on a power-play slapshot that traveled past a screen in front of the Continental goalie Keven Kennedy and went in off the inside of the post. The play originated on a pass from center Gary Valby back to Doherty at the left point.

The teams had battled to a 4-4 tie at the end of two periods, after Hamilton had scrapped its way to a 2-1 advantage at the close of the first twenty minutes.

Aggressive Mike Watt knotted the game, 1-1, at 9:37 of the opening frame, banging in his second rebound attempt from in front, after right wing Jere Smith had set him up from the corner.

Hamilton got the lead back quickly, as Pete Kennedy tipped a rebound in on an empty net to provide the Continentals with the 2-1 margin they carried to the end of the period. They protected it with rough play, and with 1:45 left in the period, Thatcher incurred a 5-minute major for slashing Dave Symonds across the forehead.

Wasted Away

With the penalty carrying over into the next period, the Panthers were unable to use this big advantage to score. At 11:40 of the period, Pitcher's power - play shot that slid through a melee in front of the net made it 3-1.

Middlebury charged right back after this and scored three goals within five minutes to take the lead.

Battling Jon Dickinson tipped one in on a two-man advantage, Jere Smith whistled a slapshot that trickled past Kennedy, and Pete Kirkpatrick, stationed all alone in front, deflected a hard shot from the right side by Symonds to make it 4-3. Smith, playing one his best games, barely missed scoring again right away on a slapshot that Kennedy trapped with his pads .

Just a few seconds later, however, Hamilton tied it again on a faceoff after a Panther penalty, with Joel Kennedy's slapshot from the point beating DeGregorio in the lower left-hand corner.

In the final period, Doherty's tying tally was proceeded by Drummond's goal with 10 minutes left.

With 5:55 left in regulation, DeGregorio, who has been outstanding in the last 10 games, redeemed himself for a few errors by stopping Tom Wheeler's penalty - shot attempt. Carter Jahncke had wisely put Wheeler down from behind on a breakaway.

Against CMR Friday night, the Panthers walked away with a victory on the strength of a 4-goal first period. Kirkpatrick scored on a power play, assisted by Valby, and Ralph Sexton made it 2-0, whirling around from behind the net and sliding a backhander through CMR goalie Paul Richard.

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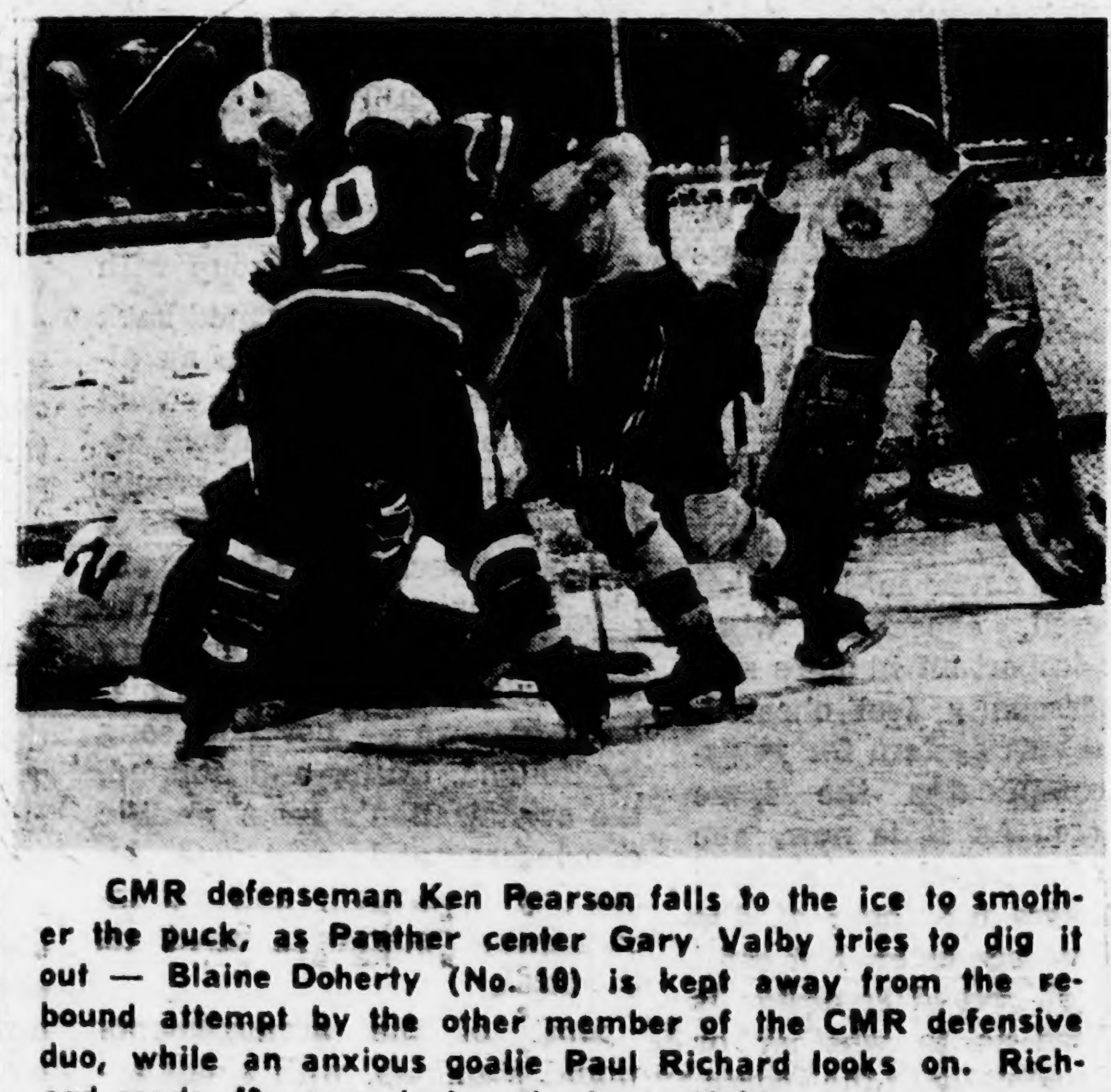

CMR defenseman Ken Pearson falls to the ice to smother the puck, as Panther center Gary Valby tries to dig it out — Blaine Doherty (No. 10) is kept away from the rebound attempt by the other member of the CMR defensive duo, while an anxious goalie Paul Richard looks on. Richard made 43 saves during the busy night.

Photo by King

Inside Story

The Halfway House

by Bob Lenz

Well, let's admit it — hockey is one of the few sports around here that has a chance each year of being successful. Soccer, hockey, skiing, and lacrosse are the only consistently good sports.

So, in that light, we ought to do everything we can to give these teams the best atmosphere and facilities possible, right? When you do something, you shouldn't make a halfway job of it. That may not be an original thought, but it would be original if somebody around here carried it out.

Hockey around here has always been one of the most exciting sports, from the days of Phil Latreille and Dates Fryberger through last year's team that went to the playoffs led by goalie Pete Brown to this year's group that outlasted eastern power RPI, 4-3.

Slow Progress

The Field House facilities, however, haven't always been as equally outstanding. The lighting system was finally corrected two years ago, although it took several failures before the lights were satisfactorily adjusted.

No reason to stop there, though. For instance, a good hockey team deserves to have good, smooth ice to skate on (sounds like a commercial). Ask any directly-interested party, and he'll tell you that a Zamboni (an ice-cleaning machine) would get the job done between periods more quickly and more efficiently.

Circling Approach

The Administration has been approached in the past few years concerning this subject, but apparently has been unreceptive. The time-honored excuse is that the students who scrape the ice between periods need the jobs. The point is that the players on the team deserve a little consideration too — they are the ones who skate on the ice and provide the entertainment.

The ice-scrapers would still be getting paid for all the rest of the days when they clean the ice. The use of the Zamboni would require students to handle it, and if necessary, the Administration could substitute other jobs for the remainder.

Priority

It's just a question of priorities, and the hockey team deserves top attention when it comes to the condition of the ice.

Now, it becomes a question of economics — the Administration has to be persuaded that a Zamboni is needed, just as it was persuaded about the 4-1-4, sophomore driving, and non-compulsory ROTC. Public pressure sometimes does have an effect — of course, you don't have to sit down on the ice between periods of the next game.

Incidentally

By the way, while you're at it, they could use some decent boards too in place of those old, cracked-up slabs. A couple of bounces off those things in the last game were absurd, although neither resulted in a goal.

All the colleges we play have a Zamboni and reasonably good boards. I mean, it's not like I'm asking for Madison Square Garden.

Skiing . . .

(Continued from Page 6)

and Pete Hixson participated in the First Annual Canaan College Jump.

On Sunday, following the Carnival, most of the alpine skiers entered the Fiske Trophy Slalom, but there were no outstanding performances.

Still Bright

The outlook for the remainder of the carnival season is far from dismal. Middlebury has the potential to win both the slalom and downhill events as well as the cross-country, and with a little luck in the jump, there is a strong possibility that the Panthers will push the Big Green for top honors at the Williams Carnival this weekend and two weeks from now at Middlebury.

Defenseman CARTER JAHNCKE on the ice after collision.

Photo by King

Hockey . . .

(Continued from Page 6)

Dickinson made is 3-0 at 18:32, and Kirkpatrick was credited with another one at 19:15. Dickinson now has 16 goals and 6 assists in 15 games, while Doherty, who picked up 5 assists in the two games leads the team with 25 points. Valby has 6 goals and 14 assists.

3-Goal Second

Middlebury led 7-2 at the end of two periods: Smith tipped in a Donovan wrist shot at 4:45; Dickie Hall, back in action, scored at 14:15, and with 15 seconds left in the period, defenseman Carter Jahncke made a solo dash the length of the ice and beat Richard with a backhander.

Symonds Makes It 8

Tom Harrington and Bob Van Wert, the other Panther netminders split the duties in the final period, when CMR tallied twice, and Dave Symonds connected for Middlebury.

Basketball . . .

(Continued from Page 6)

floorwise to pick up 18 points and pulling down 16 rebounds. Monroe hit 9 out of 14 FG attempts, while Vanier towered in 8 out of 20.

Playmaker John Bouffard directed the show, securing 7 assists in the process. Vanier had 6.

Union Gap

Last night, a Williams contingent that had earlier in the year defeated Harvard, 73-58, faced the Panthers in the Field House as distinct favorites. This Saturday night, Middlebury has a solid chance to defeat Union in an 8:00 home game.

Abdul Fazool, the 12th-century Arabian mathematician, invented the game Whambozambo to amuse his children.

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Gladys And Pips . . .

(Continued From Edit Section)

It is mainly of the posturing variety, slightly detached from the lyrics, but blues attitudes and expression are at the heart of it. She takes sad, plaintive little downward glides off the end of words and phrases, and then a word, a phrase, or a song which rises out of the lament for an assertive statement.

She says much with words which often say very little—The words to "Grapevine" directly —humorously — contradict the mood of the song — what she says is about her; the words usually are just a means to an end; as I hear one phrase:

Everybody Needs love (Sad. I need love I'm lonely.)

Oh yeah (almost a mockery of the preceding words in this, an admission of the humor of the fact that everybody needs love)

Everybody needs love. (with the emphasis on "love" — a sort of assertive resignation; let's make the best of it.)

Her voice is very much like Aretha's but differs slightly in style; Gladys is blue; Aretha makes more assertions, more rash statements with her voice; and goes as far as open double-entendres.

Non - Controversial Lyrics

While Motown company policy encourages antiseptic lyrics, Motown avoids controversy just about as carefully as commercial television does. This leads to the major fault of the album; too many of the songs are bland in an idiom which works best in high key; too many times the lyrics and the beat offer next to nothing to work with; a few of the songs suffer in the same way in style; they lean toward a slick shallow Broadway sound—notably the first two on the second side, "Take Me in your Arms" and "He's My ind of Fellow." The album suffers from having too many slow songs, only two of which are outstanding —"I'll Be Standing By," which develops vocal intensity all the way through a beautifully deceptive chord progression, and "My Bed of Thorns" which exercises Smokey Robinson's particular brand of genius with words.

After the Temptations' version, "Ain't No Sun Since You've Been Gone" sounds as though a smaller orchestration both of voices and of instruments is being played off against a faster pace; the Temptations win.

A final gripe — the pressing, like most Motown albums, is recorded much too loud, is resulting in harsh treble — cymbals, tambourine, sibilants — even with the best pickups. The only way out is to play a virgin copy of the record at 16 2-3 rpm, wired into a tape recorder, and play the tape back twice as fast.

Despite its faults, the album is interesting: Gladys's singing is extraordinary throughout, the backup is often imaginative, and four or five songs are really good. All in all, the album is worth buying anyway to hear the stereo version of the one masterpiece on it, "Grapevine."

Evangelo the Pusillanimous was the first commander of the Horde of Zoomba.

Headlines should be lively, concise, and accurate.

Mad Magazine . . .

(Continued from Edit. Section)

ed in MAD; the magazine sacrifices too much for the cheap sight gags and childish parodies which attract the thirty cents (their price — cheap) of the nations' twelve-year olds. Regular features like MAD's "Modern Believe It or Nuts" the "Spy vs. Spy" cartoon strip and the "Who's In Charge Here" series (news photos of of famous people defaced with balloon captions just like in the comics) are rarely more than trite and tiresome exercies.

In contrast to this generally low standard are the highly original contributions of cartoonist Don Martin. Martin's humor is quite consistently sick — his characters are acomegalic sado-comedians who invariably engage in some absurd form of mutual mutilation; in content his work is more like a theatre of cruelty than an ordinary comic strip.

For the most part though MAD's true appeal remains strongest in the study halls of the nation's junior high schools. There and only there can the magazine be really appreciated as an instrument of psuedo-Swiftian seventh grade satire: a sub-adolescent art form respected only by those young enough to know a kid who looks exactly like Alfred E. Neuman.

To The Editor ...

(Continued from Page 5)

By then most of the other permission courses have already been filled and one is often forced to take courses one really doesn't care much about.

If courses are going to be so selective we ought to be informed early enough to look elsewhere. But better still, more courses should be opened up to more students. Some people will complain that the high quality of discussion found in a seminar will be lost, but I think it is far more important that many students have the opportunity to cover the material in some manner than a few students in great detail. We have **all** been admitted to Middlebury, and therefore I feel we should have an equal opportunity.

Sally J. Eastman

David Smith To Judge For Regents

David K. Smith, Professor and Chairman of Department of Economics here, has been named a member of the 1968 New York State Regents Fellowships Selection Committee. The Committee, comprised of persons outstanding in the fields of graduate education, will meet in Albany, New York, during the week of February 26 to name 250 winners of the 1968 New York State Regents College Teaching Fellowships for Beginning Graduate Study.

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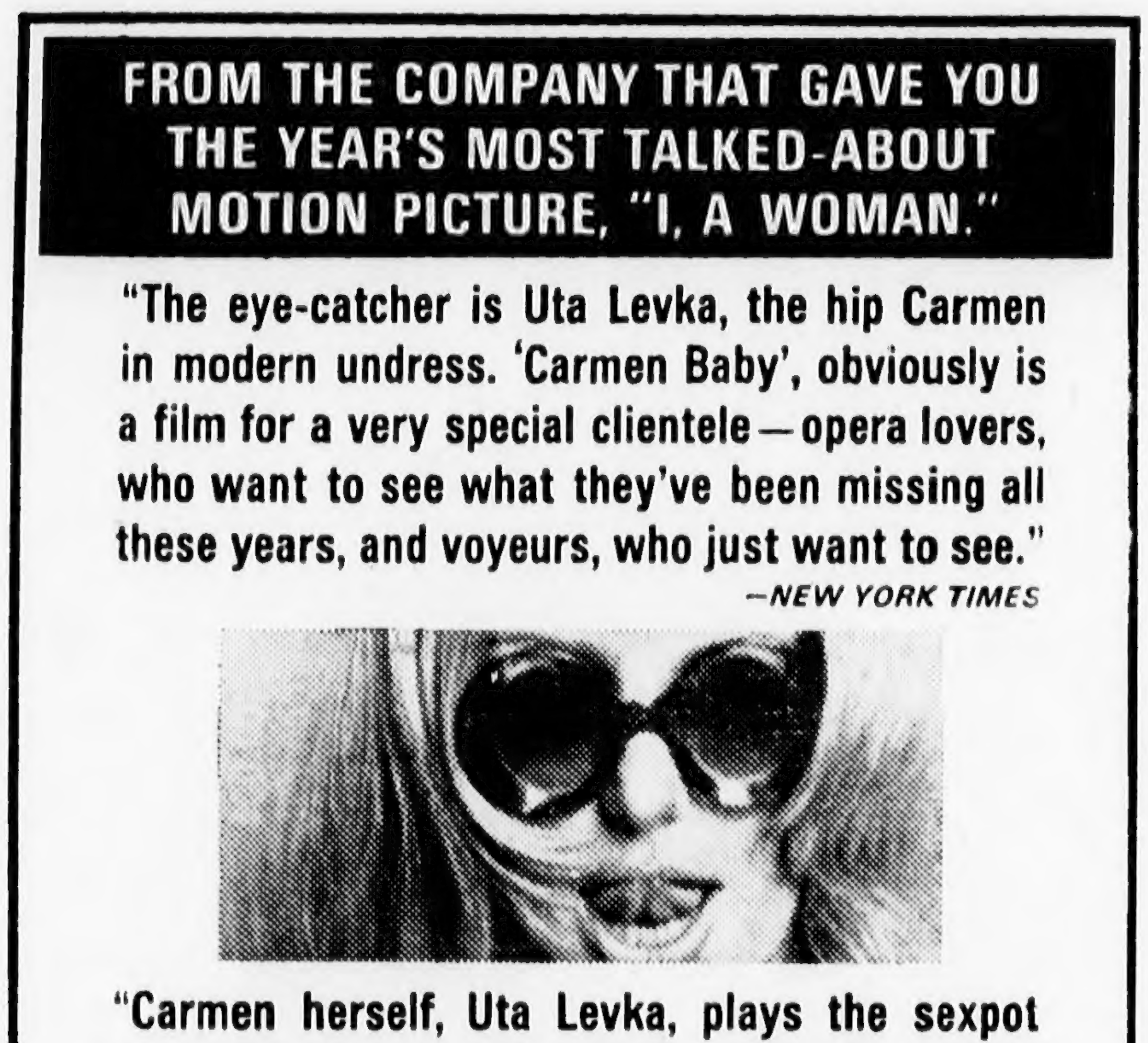
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"Carmen herself, Uta Levka, plays the sexpot temptress for all she's worth—and that's quite something. She has a let's-have-fun look in her eyes that recalls Melina Mercouri in "Never on Sunday." With "La Dolce Vita" parties thrown in for good measure, the movie will give you your money's worth."
—N.Y. POST

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Procol Harum . . .

(Continued from Edit Section)

She Wandered Through the Garden Fence is about a kind of "belle dame sans merci" ("I said to her You don't exist — But she grasped me firmly by the wrist. . .). The two are fused in **Salad Days**, the finest cut on the album, in which the equivocation of expectation and apprehension, of desire and fear, communicates the ambiguity between death and orgasm which was once enshrined in the English language, and which has always been central in literary experience.

Wit

Procol Harum's lyricist is one of the best working in the rock music field. He not only has an excellent wit, but a grasp of poetry as a spoken medium, of the way words fill the mouth. He has also avoided the pretentious ("Still sees truth quite easily — Shrouds all else in mystery" is one of his rare bad ones). He has been influenced, I think, by Eliot and others, but his rock ancestor is obviously Dylan.

Unlike Dylan's lyrics, which are populated with grotesques and human fragments, Procol Harum's lyrics create a world of the inanimate. The songs record a phenomenology, the behavior of objects and not of men. The final chorus of **A Christmas Camel** is a good example:

Some Arabian oil-well
Impersonates a padded cell.

These objects operate by their own inscrutable logic, their own laws; occasionally, they usurp the privileges of the animate, as in **Homburg**: "The mirror, on reflection, has climbed back on the wall." The metamorphoses are like omens, obscure but somehow crucial: from **Salad Days**: "For some unknown reason, my watch begins to chime."

Inside-Out

There is a revealing pair of lines in **A Whiter Shade of Pale**:

I was feeling kind of seasick.
The crowd called out for more.

This is a man turned inside-out. The interior sensations have been immediately made public, turned into objects for the edification or horror of onlookers. In **Something Following Me**, where the man keeps running into his tombstone, this happens again: "Imagine my surprise. I thought I'd left it at home." The objects become the signs and registers of the self.

In **Homburg** the only human figure in the song is told to divest himself of the objects which, like Hamlet's mourning suit, cannot denote him truly:

Your trouser cuffs are dirty.
Your shoes are laced up worng.
You'd better take off your homburg,
Because your overcoat's too long.

This calls up the image of Frankenstein's original monster, dressed up in a suit, trying to pretend he's human. In **She Wandered Through the Garden Fence** the femme fatale questions the singer:

I hastened to make my reply
And found that I could only lie.
Like a fool I believed myself
And thought I was somebody else.

Human beings tend to vanish from these songs, as the objects bend the self and fit it to them. Only occasionally can a human voice assert itself. As it does in Dylan's finest moments, honesty breaks through in simple language, as in the chorus of **Salad Days:**

Though my face is smilling
I'm really feeling low.

Music of Addiction

In some respects, Procol Harum is doing a kind of drug music, though of a more complicated sort than is usually understood by that term. (Compare **Lucy in the Sky with Diamonds** — it is about acid, but it's also a pastorale.) Procol Harum **do** make some explicit reference to drugs in their songs —the femme fatale of **Garden Fence** brings a potion "bought at great expense" which cures all ills and in **A Whiter Shade of Pale**

When we called out for another dream
The waiter brought a tray.

—but the issue is what the drugs **mean.** They are the objective proof of a root human experience (as crucial, say, as the experience of violence), the experience of being stuck inside a body. Drugs prove that the self ecstasies and sorrows, the very continuity of the identity, may depend on a few grams of substance — external objects which are worth only money. The subjectivity is alienated to the physical world.

The last cut on the album **Repent Walpurgis**, is its only instrumental. The liner notes on the album cover say that the group's organist may be "held responsible" for it. This is not really the case; actually J. S. Bach may be held responsible. It is a powerful piece, but all of its power is borrowed from the original, the **Prelude to the Well-Tempered Clavier.** The only thing which saves it from being a drastically simplified parody of the Bach piece is the superb lead guitar.

This piece demonstrates that the existential predicament Procol Harum depicts in its songs is its own artistic problem. They will have to subdue their external influences, rather than leaning on them, or dwindle and fade into obscurity. They have written some new songs however, which utilize the psychedelic mode more meaningfully and tastefully than bands like the Airplane or the Hendrix group, and which lend confidence in their future.

Ben Pandera is back in town.

BOG Election

Michael Crampton '69 has been elected President of the Board of Governors for 1968. Crampton will be aided by vice-president (secretary-treasurer) Sandra Sapp '69, and vice-president (Chairman of the Research, Development, and Evaluation Committee) Putnam Clark '69.

Elected committee chairmen include: Alan Perry '70, House and Personnel Committee; Reinaldo Rivera '70, Recreation Committee; Cheryl Browne '70, Special Events Committee; Lisa Cannon '71, culture Committee; Natasha Kempers '71, Publicity Committee; and Philip Wheelock '71, Social Committee.

Within the next few weeks, the Board of Governors will be looking for students interested in joining committees. Sign-up sheets for the different committees will be posted at the Proctor Hall information desk.

Players

The Players will present Murray Schisgal's **Tiger** as a workshop in the "Theater of the Audience," this Saturday at Wright Memorial Theater, at 7:30 p.m.

"Theater of the Audience," a coinage of Player Vassilios Haralambides '71, is an attempt at audience involvement and reaction to the play. The play is something to be done to the audience, not for the audience. If the audience gets uneasy, "I'd be glad to have that," Haralambides said.

The Players hope the workshop will stimulate general student interest in extra curricular drama.

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Carr Art Exhibit

(Continued from Page 5)

blood bleeding onto the page, his thundrous voice splitting the air. The small black temple at the top places the bull in a classical and Mediterranean symbolical context. He thus represents fertility and god-like power (Zeus invariably dispuised himself as a bull upon departing on one of his notorious excursions on earth). In contradistinction to this is the more modern tendency to consider the bull as a symbol for the stoic man. Both the ancient and the modern are incorporated in the print. The bull's suffering eyes, despite his great strength make Him an intensely tragic figure.

The seven black and white prints treating the American way of life — and of death — re-echo some of the motifs and ideas found in the animal prints. The brilliantly contrived contrast between a Negro family, dramatically conceived through strong foreshortening and the use of an unorthodox viewpoint, and a white family, its members standing in self-conscious poses, for an insurance advertisement, is repeated by the contrast between the dragon and the bull, which in esoteric tradition was an emblem used by the Hyperboreans as a totem against the dragon of the Negro. The three young demonstrators are like the bull, strong but helpless. They can only snarl and brandish their fists, in vain. **The ennedy Funeral** and **God's Own Junkyard** depict the pathetic results of thoughtless and wanton destruction. It is again innocence defiled.

Warsaw and the Phoenix

The ultimate remedy to this loss of innocence and its replacement by vice and corruption is Resurrection and immortality — **The Phoenix.** Innocence conceived by the bull, embodied in the Unicorn, sullied and corrupted by the dragon, is now reborn in the Phoenix, an Indian bird which after a long life of five hundred years, so the myth goes, returns to the altar in the temple of Heliopolis, settles on the altar and is burned to ashes. A young phoenix then is reborn from them Similarly, the city of **Warsaw** has been reborn from the ashes of 1945. Mrs. Johnson's preoccupation with the eternal life cycle and her relative neglect of the trivia of daily life and the idiosyncrasies of its inhabitants, are capsuled in the caption beneath the shattered city of Warsaw.

"I am he that liveth and am dead, and behold, I am alive."

ROTC Credit . . .

(Continued From Page 1)

be seen as limiting the student's choice and ability to pursue other courses. Seniors might particularly be affected, if they engage in the senior work program which counts as two courses. With Independent Study and ROTC, a senior would have only one other elective.

Any large changes in the status of ROTC or ROTC credit will have to be channeled from the FEPC through the Faculty to the Trustees. Changes will have to be decided upon by this summer, when the College and the Army renegotiate the contract dealing with ROTC. Renegotiation is a normal procedure when there are changes in ROTC as when ROTC was made completely voluntary, or as now, when the College credit system changes significantly.

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